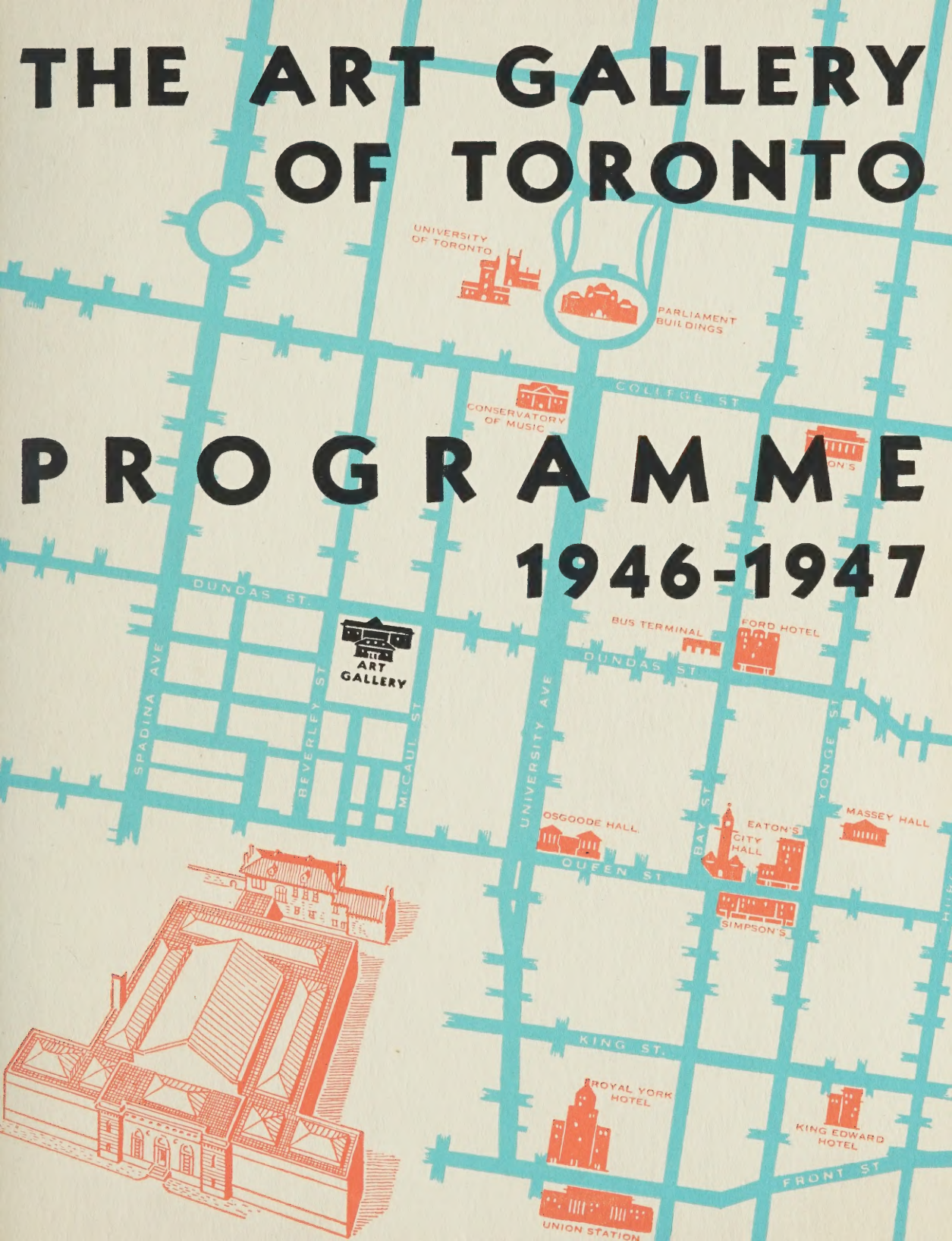



# THE ART GALLERY OF TORONTO

## PROGRAMME 1946-1947





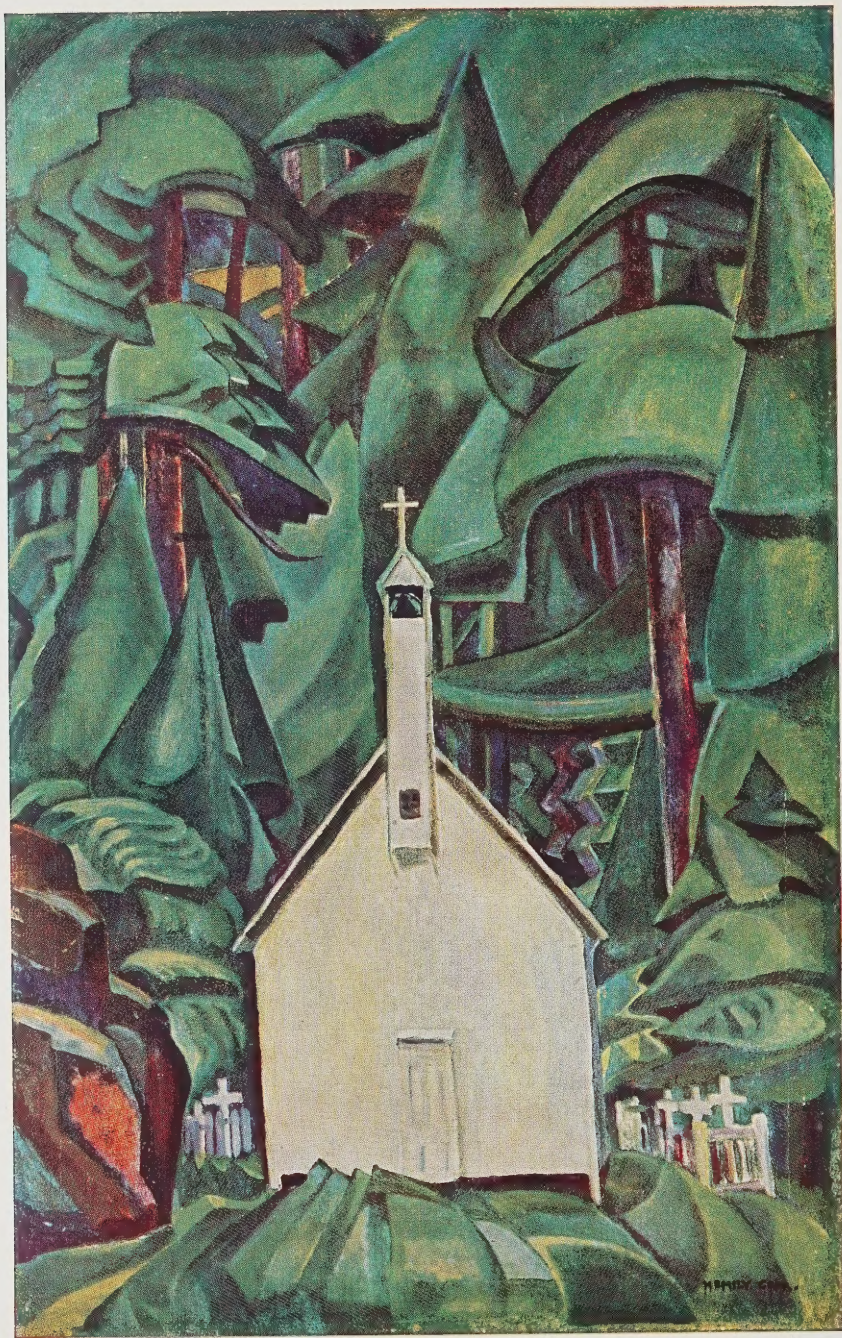
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Art Gallery of Ontario

**THE ART GALLERY  
OF TORONTO**

**P R O G R A M M E**

**1946-1947**





"INDIAN CHURCH" . . . By EMILY CARR

Collection of Mr. C. S. Band



## THE ART GALLERY

THE ART GALLERY OF TORONTO is an institution to serve the people of Toronto. It acts as an auxiliary to the public schools, technical and high schools, and the University. It reaches out to the children directly, and indirectly through their teachers. It forms a link with similar institutions throughout Ontario, Canada, and the United States. Its resources—pictures, exhibitions, and information—are at the disposal of all interested people. Everyone is welcome.

But, most important of all is its direct relationship with the individual citizen of Toronto, whether he comes as a seeker after knowledge, for technical information used in his own work, or as a casual observer.

Our work is to spread a knowledge and understanding of the arts, not only in retrospect, but as they affect, and are affected, by our own everyday life. For the "arts of design" are the instruments we use to build up the material things that shelter and express our way of life. Handicrafts, industrial production, painting, sculpture, city planning, all aspects of the broad field of art, are contributing factors to the Nation's welfare and, as such, form part of our activities.

Our main source of income has always been derived from donations and membership fees, which have been received for many years from public-spirited citizens. The Council of the City, the University of Toronto, many business corporations, and, from time to time, the Educational Foundations, attest the value of our work by continuing to contribute to the Gallery's support.

## BEGINNINGS

The activity of the Art Gallery of Toronto has vastly increased since it was founded in 1900 by a number of public-spirited citizens headed by the late Sir Edmund Walker, and Mr. G. A. Reid, then President of the Ontario Society of Artists. Up to that time only a limited group of people had any access to the arts. No organization existed to facilitate their enjoyment by everyone. To fill this great need the "Toronto Art Museum" (our original title) was established and found temporary homes in the Reference Library on St. George Street and in the Gallery of the Ontario Society of Artists.

In 1911, however, an opportunity to expand our restricted activities was provided when the late Professor and Mrs. Goldwin Smith bequeathed their house, "The Grange", with its park, to the Art Gallery. In 1918 three galleries were built, adjoining the Boulton house, built about 1825. The old house, substantially unchanged since then, is still



used for Gallery functions, and houses the library and offices. In 1925, following the death of Sir Edmund Walker, the Walker sculpture court was erected as a memorial to him, and other memorial galleries were built. Two other galleries were added in 1935. The building now consists of nine galleries and the sculpture court. The Children's Art Centre, which is a house owned by the Gallery at 4 Grange Road, was opened in 1933.

Buildings are unimportant, however, if they do not house a great collection of works of art. Our field includes painting, sculpture, prints and drawings. The Gallery collection which began about 1906 has grown steadily and rapidly since that time. Through bequests and purchases, but chiefly through gifts, we have laid the foundation for a collection of paintings and sculpture which we hope will become outstanding in Canada. In this period too, we have acquired a collection of Canadian painting second to none, and new additions are constantly being made.

MADONNA and CHILD . . .

By LORENZO MONACO

formerly Cook Collection of Richmond, England, now in the Collection of the Toledo Museum of Art, Toledo, Ohio.

## HIGHLIGHTS

In many respects this has been one of the most active seasons ever held at the Art Gallery. 118,896 people came to the Gallery and saw some fifteen exhibitions, ranging from paintings by Canadian artists to an exhibition dealing with current industrial design. We mention here only some which aroused most interest.

### EMILY CARR

Following Emily Carr's death, it was decided that a very carefully organized exhibition, showing all phases of her work, should be held. The exhibition was arranged in co-operation with the Emily Carr Trust and the National Gallery of Canada. It was supported by a distinguished catalogue published by the Oxford University Press.



The first room of the exhibition was an introduction to Emily Carr and her work. Here, through photographs and excerpts from her books one learned something of her life. Her fight to keep her aesthetic integrity was explained so as to give the visitor some knowledge of this lonely artist and her convictions. In the succeeding galleries were shown her charcoal drawings, watercolours, oil sketches, and finally her considered oil paintings, arranged as a chronological development.

The exhibition has since been shown at the National Gallery of Canada, the Art Association of Montreal, and at the Vancouver Art Gallery, with great success.

#### DESIGN IN THE HOUSEHOLD

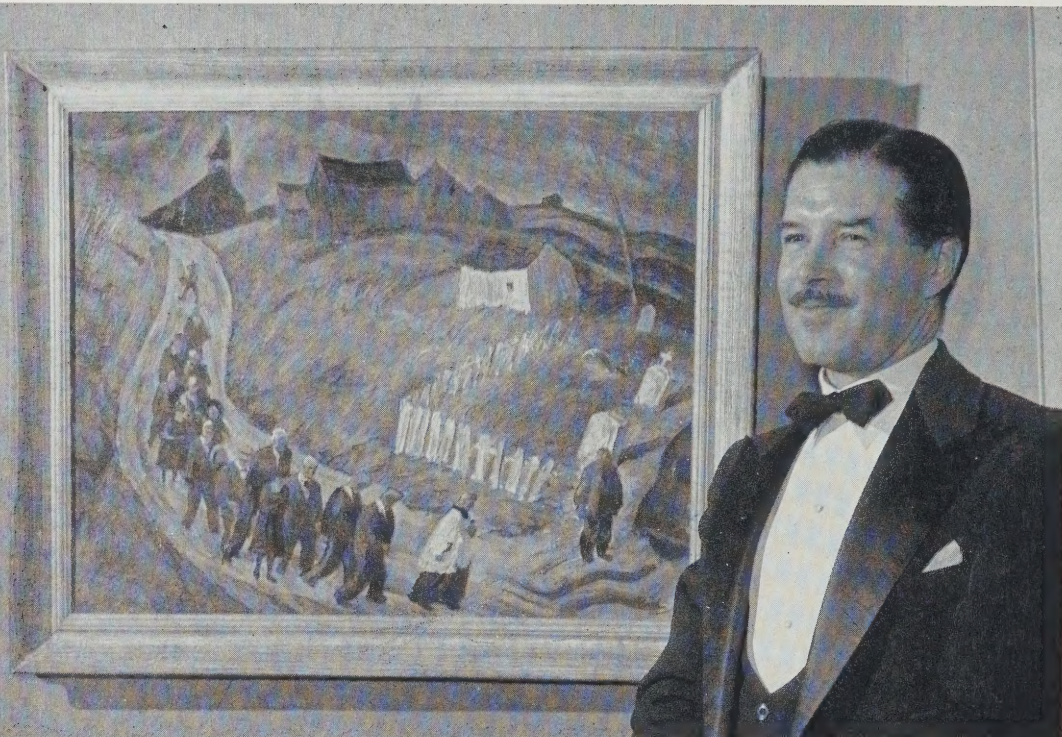
This was an exhibition of household goods designed for mass production. Its object was to awaken interest in the design of everyday articles and to stimulate comments from the visitor which might be helpful to the manufacturer.

The basic principles of good design were outlined and illustrated in the first two rooms of the exhibition. Then, having in mind the definition of a house as a "place to work, a place to rest, and a place for enjoyment and relaxation," the visitor was invited to make suggestions and criticize the articles on display. Many did so, and the analysis of their comments was made available to the Canadian Manufacturers Association.

A group at the opening of "The Design in the Household" exhibition. Mrs. O. D. Vaughan (centre) was a member of the committee which organized this exhibition.







Jack Bush, O.S.A., winner of the Rolph-Clark-Stone award, and the prize-winning picture, "Village Procession."

Many people remarked that an exhibition of this kind was an important function of an Art Gallery, broad in its scope, appealing to diversified interests, and of great benefit to the community.

#### THE COOK COLLECTION

Through the generosity of the Trustees of the Cook Collection in England, we were able, at very short notice, to have thirteen of their finest paintings on view at the Gallery. The pictures were on their way home from Toledo, Ohio, where they had been during the war.

Chiefly early Italian and Renaissance, and some 17th Century Dutch and Spanish works, these paintings were probably among the most important examples of their kind which have yet visited Toronto. The Lorenzo Monaco (illustrated) is one of these pictures which has since been acquired by the Toledo Museum of Art.

The loan exhibition of pictures owned by members, was opened by His Worship the Mayor, and attended by the Right Honourable Vincent Massey, then on a hurried visit to Canada. This exhibition was an interesting experiment and the paintings shown constituted a great range of individual tastes. The pictures exhibited were selected by the members themselves. From left to right—The Right Honourable Vincent Massey, Mayor Robert Saunders, and Mr. C. S. Band, President of The Art Gallery.



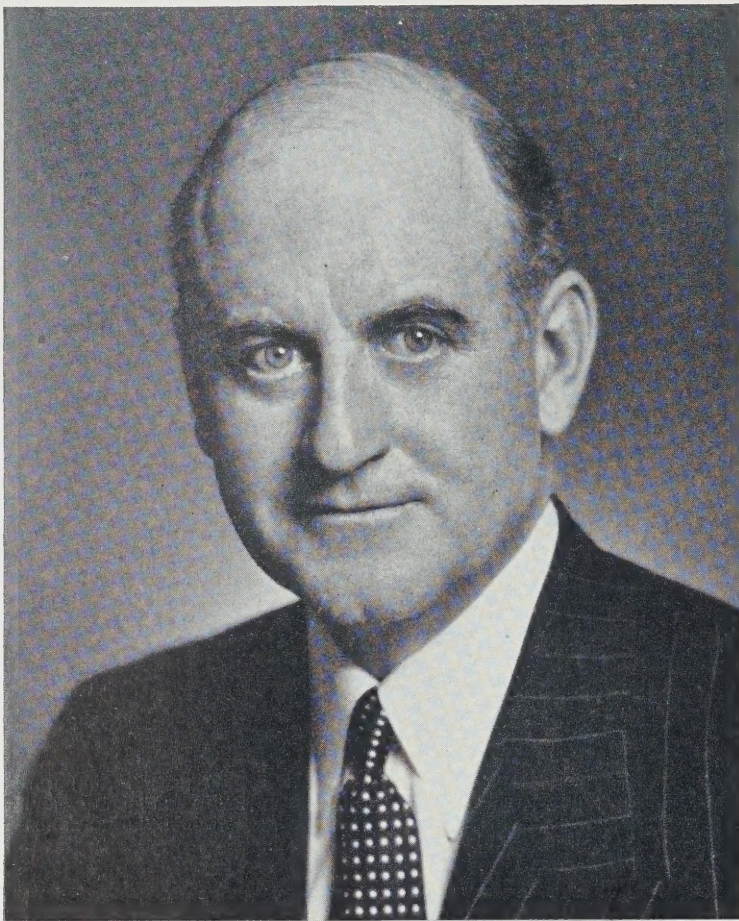


A group at the Members' Dinner Party. An evening similar to our open nights was planned. A quiz, dealing with the Arts, included Paraskeva Clark, L. A. C. Panton, Florence Wyle, and Martin Baldwin, demonstrations of sculpture and colour

aquatint were given by Frances Loring and Nicholas Hornyansky. Movies and "Try Your Hand", with almost everyone joining in the sketching, completed the evening.







THE PRESIDENT  
CHARLES S. BAND  
PHOTO BY KARSH.

## *The President reports*

*As you would expect, my first words must be to express our sympathy in the loss of our Past President and beloved friend, John M. Lyle.*

*His death brought to a close the distinguished career of a fine Canadian gentleman who did much for culture in Canada. He unselfishly devoted many years to Gallery interests. He had a great zest for living and he attracted his fellows by his courtesy and charm of manner. The Gallery has lost a staunch supporter and he will be missed in a community where his constructive influence was keenly felt.*

*We have just completed a year of progress. We are busier than ever. New ideas in Gallery technique are being developed.*



*Our job is to continue a broad democratic policy, making the Gallery a place where everyone is welcome, a place of increasing usefulness and importance to our City, the Province and to Canada at large.*

*Our Gallery should be a part of a great community effort and we must work together with all cultural groups for the benefit of all our citizens.*

*In the past few years, a great change has come over the attitude of the public and of authorities, towards the function of an Art Gallery.*

*In the old days, an Art Gallery used to be thought of only as a storage place for art treasures. To-day, we think of it as an educational institution of a special kind. People meet and exchange ideas which help them to understand one another better. Art Galleries are now regarded as centres which bring the ordinary citizen in touch with ideas and standards of beauty which enrich the individual's life.*

*It is realized that Art can be a factor—and an important one—in daily living, and it is the function of Art Galleries to foster the knowledge and understanding of Art in relation to the individual and the community and thus add to the fullness and richness of our community living. This influence has spread out until it touches, not only the individual, but the industrial standards of our land, making for better design in the things for daily use, so that they will be beautiful as well as useful and create a more harmonious and spiritually satisfying atmosphere in our homes and places of work.*

*Now, if the Art Gallery is to perform worthily this wider function in the community, it must have the funds to work with. It is a public trust. It should have a claim on the resources of the City and the Province. Private citizens of Toronto and many of the City's financial and industrial corporations have been most generous supporters of its work, and it is this help that has enabled the Gallery to meet its ordinary operating expenses. But these expenses have increased to such an extent that our Gallery has been restricted in what should be one of its principal activities—the acquiring, maintaining and placing on view of representative works of art. Additions should be made to our permanent collection—to accomplish this and to continue our many activities, our need for funds is urgent.*

# THE ART GALLERY OF TORONTO •

(INCORPORATED UNDER THE LAWS

## ASSETS

### ACTIVE ASSETS:

Cash on hand and in banks.....	\$ 15,944.15	
Accounts receivable.....	\$ 771.70	
<i>Less reserve for doubtful accounts.....</i>	<i>49.36</i>	
		722.34
Postcards, booklets and reproductions on hand.....	5,386.00	
Prepaid insurance, supply inventories on hand, etc.....	759.81	
		<u>\$ 22,812.30</u>

### GENERAL FUND ASSETS:

Cash in banks.....	\$ 14,332.44	
Works of art purchased with general funds.....	175,024.66	
Dominion of Canada 3% bonds and accrued interest thereon....	20,050.00	
Transferred to active assets.....	19,339.74	
		<u>228,746.84</u>

### TRUST FUND ASSETS:

Cash in banks.....	\$ 28,137.23	
Works of art—		
Purchased from funds specifically donated for		
the purpose.....	\$168,997.13	
Permanently loaned to the Gallery—nominal		
value (335 items at \$1 each).....	335.00	
Donated—nominal value.....	1.00	
		<u>169,333.13</u>
		197,470.36

### PROPERTY FUND ASSETS:

Land.....	\$222,800.00	
Buildings at Grange.....	\$455,368.41	
<i>Less reserve for depreciation.....</i>	<i>185,956.28</i>	
		269,412.13
Furniture, fixtures, and educational equipment.....	\$ 20,517.25	
<i>Less reserve for depreciation.....</i>	<i>18,906.11</i>	
		<u>1,611.14</u>
		493,823.27
Total assets.....		<u><u>\$942,852.77</u></u>

AUDITORS' REPORT TO THE MEMBERS



# • BALANCE SHEET, 31st DECEMBER 1945

O F T H E P R O V I N C E O F O N T A R I O

## LIABILITIES

### CURRENT LIABILITIES:

Accounts payable.....	\$	472.56	
Deferred income—portion of annual educational grant applicable to 1946.....		3,000.00	
Transferred from general funds.....		19,339.74	
			————— \$ 22,812.30

### GENERAL FUNDS:

General funds donated by founders, benefactors, life members and other (but excluding donations for current operations)	\$414,269.49	
Less accumulated operating deficit after providing depreciation amounting to \$204,862.39.....	185,322.65	
		————— 228,746.84

### TRUST FUNDS:

Special bequests and donations.....	\$197,134.36	
Nominal value placed on works of art permanently loaned.....	335.00	
Nominal value placed on works of art donated.....	1.00	
		————— 197,470.36

### PROPERTY FUND:

Value placed on donated property and subscriptions and bequests used to acquire capital assets, less depreciation provided.....	\$493,823.27	
		————— 493,823.27
Total liabilities.....	\$942,852.77	=====

We have audited the accounts of the Art Gallery of Toronto for the year ended 31st December 1945 and report that in our opinion the above balance sheet is properly drawn up so as to exhibit a true and correct view of the affairs of the Gallery, according to the best of our information, the explanations given us and as shown by the books. All our requirements as auditors have been complied with.

CLARKSON, GORDON, DILWORTH & NASH, Chartered Accountants.



Open nights, held weekly on Wednesdays from October to April, offered a wide range of activities, tours, lectures, and discussions, films, artists'

demonstrations, and "Try your hand" groups, to a varied and changing audience. The University Extension class on The Arts is held at the same time.

## **1946-47**

At this time it is impossible to give in exact detail the whole programme for the coming season. The following, however, is an outline of some of the exhibitions now being arranged, and of the plans for the educational activities for adults and children.

### **EXHIBITIONS**

#### **CANADIAN WAR ART**

Both the Canadian and British Governments employed artists to make official records of the war. Canadian artists were selected and commissioned as officers in the various armed forces and served in every theatre where Canadian forces were in operation. This exhibition consists of paintings, some made while on active service, and others



since the artists returned to Canada. The pictures are the property of the Canadian Government and the exhibition is being circulated by the National Gallery of Canada.

One section is devoted to a demonstration of how the paintings were developed, and shows the evolution from the rapid pencil or wash drawing made on the spot, through various stages of design and consideration, to the finished painting.

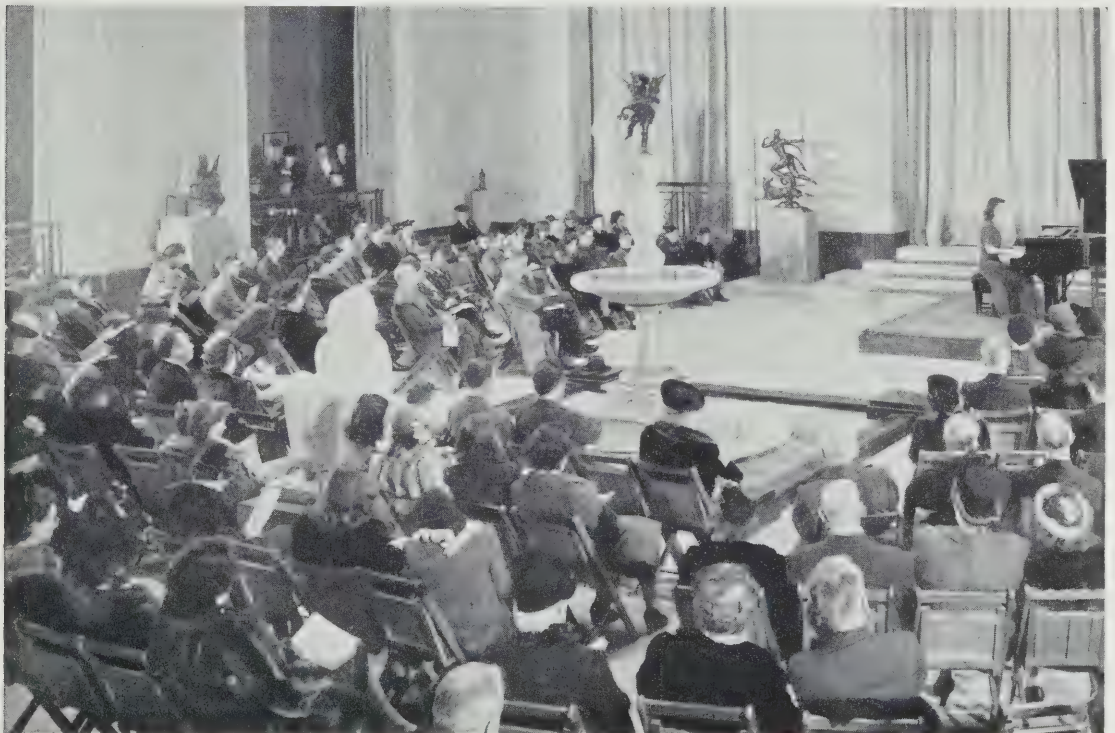
#### CONTEMPORARY BRITISH ART

Mr. Andrew C. Ritchie, Director of the Albright Art Gallery in Buffalo, who was serving in Europe with "The American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe", has arranged with the British Council, London, who sponsored the "Modern British Crafts Exhibition" shown here about three years ago, to bring these paintings out for circulation in the United States and Canada. Largely made up from pictures in national and private collections, this is a strictly contemporary show. Some war pictures will probably be included, but the exhibition will be a cross section of first-class English painting without regard to subject matter.

#### FRANCE, 1745 - 1945

France has been, for many centuries, the fountainhead of civilized living. Her ideas have influenced not only Europe, but North and South America as well. This exhibition

The free concert programme and the current exhibitions are enjoyed by hundreds of Toronto citizens each Sunday.





RETURNING FROM  
EASTER MASS

By A. H. ROBINSON

Members of the Art Gallery receive, each year upon application, a copy of a large-size colour reproduction of one of the paintings in the Art Gallery's collection. The picture chosen for

1946-47 is "Returning from Easter Mass" by A. H. Robinson. The reproduction will be available at Christmas, and must be signed for by the Member and picked up at the Gallery.

is designed to show how a great civilization which in the past 200 years has changed from an absolute monarchy to an empire, then to a republic, and, in the last 75 years, suffered three major wars of invasion, has been modified and changed and yet maintained its inner central spirit. This is the time too, when her painters became recognized as pre-eminent in the Western world.

#### HOGARTH, CONSTABLE AND TURNER

Largely through the efforts of the Right Honourable Vincent Massey, and through the courtesy of the British national collections, together with the co-operation of the Art Institute of Chicago and the Metropolitan Museum of New York, we are able to present a group of some forty of the most important paintings by these artists, all of whom, each in his special way, profoundly affected British painting.

#### CANADIAN EXHIBITIONS

Exhibitions by Canadian Societies which confine themselves to contemporary paintings in Canada, form a major part of our programme. Each of these exhibitions is selected and arranged by the Society concerned.



**The Royal Canadian Academy** exhibitions are shown alternately in Toronto and Montreal. This winter the exhibition will take place in Toronto. Its membership is limited to 40 Academicians and a number of Associates. Academicians, and other exhibitors, whether associates or non-members, have to submit their work to a jury of selection.

**The Ontario Society of Artists** will have their 75th annual exhibition this Spring. A special programme, retrospective in character is being arranged in addition to the regular contemporary exhibition which is selected by a jury appointed by the Society.

**The Canadian Society of Painters in Water Colour** entries are open to non-members subject to a jury of selection. In this case the medium is limited to water colour.

**The Canadian Society of Graphic Art, The Canadian Group of Painters** and **The Canadian Guild of Potters** also hold their exhibitions at the Art Gallery.

#### CIRCULATING EXHIBITIONS

The circulating exhibitions programme of the Art Gallery has progressed a step further during the year 1945-46.

The programme itself began in 1943, when the Gallery borrowed and purchased from the Museum of Modern Art, N.Y., exhibitions especially designed for circulation among art galleries, schools, libraries, Y.M.C.A.'s, community centres, and wherever in the

Among this group are members of most of the Canadian Artist Societies. From left to right: Jack Martin, Sydney H. Watson, J. S. Hallam, Stanley Turner, R. York Wilson, William A. Winter, A. J. Casson and Gustav Hahn. The Gallery has for

many years, played host to various Canadian Artist Societies and to the Ontario Society of Artists for their annual exhibitions. These shows are selected and arranged by juries of the respective societies.





One of our most recently assembled circulating exhibitions "The Development of Painting in Canada" attracts attention at its first showing.

Province there was a demand for visual education in the arts. The continued popularity of this programme encouraged the Gallery each season to increase the number and scope of the exhibitions available.

During the past year, the Gallery enlarged its programme by designing, setting up, and circulating exhibitions dealing with the field of Canadian art and Canadian crafts. The circulating exhibition, "The Development of Painting in Canada", was based on the exhibition of the same name jointly arranged in 1945 by The National Gallery of Canada, Le Musée de la Province de Québec, The Art Association of Montreal and The Art Gallery of Toronto. The Exhibition, "Everyone can do Handicrafts", was designed and executed in conjunction with The Canadian Handicrafts Guild (Ontario) and its allied societies.

We realize that most institutions have only small funds for this sort of exhibit so we established rental payment on the basis of voluntary subscription. The only compulsory expense is that of transportation one way, but those institutions who can, contribute to the initial cost of the shows. This system of voluntary subscription will be continued for the 1946-47 season. For information—MISS PATRICIA LEONARD.



## REPRODUCTIONS AND SLIDES

The Gallery has a collection of over 7,500 reproductions and 5,000 slides, including over 800 two-inch colour slides. These cover painting, sculpture, architecture, and the minor arts from Prehistoric to Modern Art. These are available for lectures and exhibition outside the Gallery by arrangement. For information—MISS PATRICIA LEONARD.

## EXHIBITIONS OF CHILDREN'S WORK

These exhibitions are circulated by the Children's Art Centre. Last season, exhibitions were circulated and were on display in 27 places for a total of 1,384 days. They included actual paintings, drawings and murals by children from two to sixteen years of age, as well as clay models, puppets, small constructions and other three dimensional work.

Some of these are sent to teacher training colleges and to children's libraries, day nurseries, group work agencies and other places where they are used either by adults for study and discussion purposes, or as aids in creating a pleasant and stimulating environment for children. They are also used extensively by members of the Educational Staff in connection with lectures on art and education.

There is an increasing demand for these exhibitions which far exceeds the supply. However, for the coming season, more material is being assembled and an increasing number of exhibitions will be available. For information—MISS JEAN LENNOX.

Junior instructors, costumed as clowns, helped make the Christmas party for the Members' children a great success.

Here two young guests make friends with one of the "clowns". Photograph, courtesy of Toronto Evening Telegram.





Exhibitions of children's work are circulated to a variety of organizations including Wartime Day Nurseries.

## EDUCATIONAL PROGRAMME

The Educational programme of the Art Gallery is not a matter of formal classes, lectures and tours. It is an integrated programme designed to be of interest and service to the greatest number of people in the community. The fact that there are classes where children of all ages may enjoy free and creative activities is well known and the increasing programme of recreation courses, open nights, special group evenings and similar events is attracting an ever-widening audience. Indeed, in the majority of these activities, the Gallery's facilities of staff, time and space prove to be the limiting factors.

**The Children's Art Centre** was established in 1933 and since then has provided a place to which children of all ages and types, as well as young people and adults, could come for a variety of creative activities. Its many classes provide an opportunity for research into the place of art in general education, the technique of art teaching in its broadest sense, and the creative development of the child. The Centre is also a place where the results of such study are made available to teachers, students, parents, social workers and others through special courses, periods of observation, and individual consultation with the staff. The programme brings the Gallery into very close co-operation with many types of educational and community organizations. Members of the staff serve on a number of committees interested in such things as community centres, child



care and guidance, public recreation and the work of public and private social agencies. Many more lectures are given outside the Gallery than in.

The influence of this exploratory work has long been evident in the Public and Secondary Schools and in the work of social service and recreational agencies.

The Centre is a part of the Educational Department of the Gallery and as such their functions are often reciprocal. The experimental work necessary in the planning of large public activities at the Gallery is often carried on first at the Art Centre. Conversely a need for a more intensive programme with certain groups has frequently been first apparent at the Gallery and this need is best met through the resources of the Centre.

The programme of the Art Centre includes classes for children from 2 to 12 years, for teen-agers (from 12 to 16 years) and for adults. **Children of members of the Gallery** and groups from Creches, Settlements and Wartime Day Nurseries have participated in the Nursery Classes. Groups of boys and girls from Public and Separate Schools, from Group Work and Social Welfare Agencies and from special classes for handicapped children within the school system are enrolled. Many find their way individually to the Centre. The names of the classes suggest something of their character—Open House, the Inter-Agency Group, the Sight Saving Class, the Music and Art Group, the Teen-Age Classes, St. Patrick's School Class, and many others. For information—MISS ERMA LENNOX.

Teen-age boys and girls enjoy working on large wall areas.







leadership and those which appeal to a wide cross section of the public. The fact that both are considered of equal importance is indicative of the range of the Gallery's purpose.

**The Adult Classes at the Art Centre** include a **Recreation Class** for those who wish to use paint, clay and a variety of such mediums for expressive and recreational purposes; a **Teachers' Course** in which the emphasis is placed on discussion and practical work which will help the teacher to appreciate the creative activity of the children in her classes, and widen her own experience with many art mediums; and a **Group Workers' Course** with a somewhat similar programme planned to meet the needs of leaders whose contact with children and young people is mainly in educational agencies outside the regular schools, such as camps, playgrounds, "Y's", community centres and settlement houses and a course for Nursery School Workers.

A regular series of **Tours for Teachers** is held in the Gallery. In these the aim is to familiarize the teachers with both our changing and permanent exhibitions for their own enjoyment and so that they may be better equipped to tour with their own classes.

**The Open Nights** at the Art Gallery will be held this season on **Wednesday** evenings from September to April. On these occasions the Gallery is open to the public who may come and view the pictures just as they could at any other time. The evening's programme, however, will also include conducted tours, films, demonstrations by artists and informal lectures, and groups for drawing and painting. The programme will be

The Nursery Classes at the Art Centre offer a variety of nursery school activities, with special emphasis on the use of appropriate art media.





Saturday Morning Classes. An increasing number of suburban schools as well as those of the city now regularly recommend children to these classes. Over 600 children were registered last

season at the Gallery and at the branch class held in co-operation with the West Toronto Y.W.C.A.

very flexible, allowing for a wide range of participation on the part of those who attend. Anyone who is interested in some of these activities in more concentrated form may find their needs answered in the Recreation Class at the Centre or in the University Extension Class in "The Arts" which will also be held at the Gallery on Wednesday evenings.

**The Secondary School Nights** are usually held on three occasions during the season. With the help of the student committee, a programme similar to that which found much favour with young people last year will again be organized. These evenings consist of a programme somewhat similar to that of Open Nights with the addition of special features, dancing and refreshments.



**The University Extension Course in the Arts** will again be given this year at the Art Gallery. Its general subject will be "An Analysis of Contemporary Conditions as they Affect the Arts". Painting, sculpture, architecture and industrial design will be studied. Part of the course will consist of lectures by the staff of the University and the Art Gallery. There will be an opportunity for students to work with practical art materials where the use of these will help to clarify the content of the lectures. For information re Adult Educational Activities—MISS DOROTHY MEDHURST.

### SUNDAY CONCERTS

The Art Gallery of Toronto and the Toronto Conservatory of Music have collaborated for the past three seasons on the free Sunday Concert programme. The opportunity to enjoy some of the best musical talent in our city in conjunction with the exhibitions here has met with an enthusiastic public response. Beginning in November and continuing to Easter, the Sunday Concerts form a most successful phase of our programme and will be continued this season.

The Women's Committee of the Gallery, in the midst of its other activities, made an interesting contribution with their exhibition "The Little

Gallery of Flower Arrangements." People who were known to have talent for original flower interpretations, were invited to contribute.



# MEMBERSHIP AND ORGANIZATION

The Gallery is mainly supported by membership and private donations which have provided the funds for the collections and buildings.

It is under the direction of a Council of the members, with representatives from the Toronto City Council and Artist Societies, which appoints the Executive Committee. To carry on their special functions, there is an Exhibition Committee, an Educational Committee, a Finance and Maintenance Committee, and a Women's Committee, with other special committees in charge of detailed work.

The staff of the Gallery, some twenty-five people, is responsible to these Committees.

## THE COUNCIL, 1946-7

Honorary President..	.....THE RIGHT HONOURABLE VINCENT MASSEY
Honorary Vice-Presidents	R. Y. EATON, FRANK P. WOOD
President.....	.....C. S. BAND
Vice-Presidents	.....R. S. McLAUGHLIN, J. S. McLEAN, EDGAR G. BURTON
Honorary Secretary	..... W. C. LAIDLAW

## Founders (ex-officio Members)

J. P. BICKELL	R. A. LAIDLAW	CAN. BANK OF COMMERCE
H. C. COX	W. C. LAIDLAW	COL. F. B. ROBINS
LADY EATON	THE RT. HON. VINCENT MASSEY	ALFRED ROGERS
JOHN DAVID EATON	T. FRANK MATTHEWS	DR. SIGMUND SAMUEL
R. Y. EATON	MISS ISABEL G. McLAUGHLIN	J. J. VAUGHAN
MRS. R. Y. EATON	R. S. McLAUGHLIN	MRS. H. D. WARREN
THE T. EATON CO. LTD.	J. S. McLEAN	H. H. WILLIAMS
MISS H. L. FUDGER	NORMAN B. McPHERSON	MRS. HAMILTON B. WILLS
MRS. NORMAN GILCHRIST	G. A. MORROW	MRS. E. R. WOOD
E. R. GREIG	GRAHAM MORROW	FRANK P. WOOD
J. H. GUNDY		

## Elected Members

J. W. BAILLIE	R. W. FINLAYSON	A. S. MATHERS
C. S. BAND	SIR ELLSWORTH FLAVELLE	D. H. McDOUGALL
MRS. EDMUND BOYD	WALTER L. GORDON	C. M. MUTCH
EDGAR G. BURTON	MRS. W. L. GRANT	ERIC PHILLIPS
A. J. CASSON	JAMES E. HAHN	ROBERT RAE
W. H. CLARKE	A. Y. JACKSON	G. A. REID
CHARLES F. COMFORT	LADY KEMP	E. R. ROLPH
R. A. DALY	GERALD LARKIN	DR. H. M. TOVELL
HIS HONOUR, JUDGE DENTON	HUGH H. LAWSON	DR. E. M. WALKER
C. Q. ELLIS	IVOR LEWIS	HAROLD C. WALKER
C. P. FELL	C. S. MacINNES	GEORGE E. WATSON
ROBERT FENNELL	FRED R. MacKELCAN	W. G. WATSON

## Representatives of the City

MRS. MARY BIRCHARD	A. A. LAMPORT	HAROLD W. TIMMINS, K.C.
D. FERGUSON		MELVILLE W. WILSON



## Representatives of Art Societies

FLORENCE WYLE.....	ROYAL CANADIAN ACADEMY
A. J. CASSON.....	ONTARIO SOCIETY OF ARTISTS
F. H. MARANI.....	ONTARIO ASSOCIATION OF ARCHITECTS
ERIC ALDWINKLE.....	CANADIAN SOCIETY OF GRAPHIC ART
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